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View from Nov. 16 No. 73 Sale Nov. 21 and 22

# JAPANESE COLOR PRINTS

Carefully Selected Originals

## CHINESE PAINTINGS, THIBETAN MINIATURES, STENCILS OF FINE QUALITY

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## To be Sold by Auction

Evenings of November 21 and 22, 1917

At 8:15 o'clock

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*The* WALPOLE GALLERIES

No. 10 East 49th Street

New York

# CONDITIONS OF SALE

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2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

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6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

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THE WALPOLE GALLERIES.
Edward Turnbull
Lenore Young Turnbull
No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by
MR. DANIEL R. KENNEDY.

Telephone, Murray Hill 6512. Catalogues on request.

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Plate 1
No. 214. Hokusai. No. 113. Utamaro.
No. 215 Hokusai.

View from Nov. 16 No. 73 Sale Nov. 21 and 22

# JAPANESE COLOR PRINTS

Carefully Selected Originals

CHINESE PAINTINGS, THIBETAN MINIATURES,
OLD PAINTED FANS,
PRINT ALBUMS FOR BROADSHEETS AND KAKEMONO,
OLD AND FINE STENCILS
SURIMONO, KWA-CHO, KEY-BLOCKS, FAN-PRINTS,
HOKUSAI DRAWINGS

To be sold by Auction
EVENINGS OF NOVEMBER 21 AND 22, 1917
at 8:15 o'clock

Wednesday Evening, Lots 1-250
Thursday Evening, Lots 251-502

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

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## ARTISTS REPRESENTED.

| | | | |
|---|---|---|---|
| FUMINOBU | | SHIGEMASA | 1764-1790 |
| GAKUTEI | 1780-1840 | SHIGENOBU | 1720-1740 |
| HARUNOBU | 1725-1770 | SHUNCHO | 1750-1815 |
| HIDEMARO | 1820 | SHUNKO | 1765-1800 |
| HIDENARI | | SHUNMAN | 1757-1820 |
| HIROSHIGE | 1797-1858 | SHUNSHI | 1800-1820 |
| HOITSU | 1820-1840 | SHUNSHO | 1726-1792 |
| HOKKEI | 1830-1848 | SHUNYEI | 1769-1819 |
| HOKUSAI | 1760-1849 | TOSON | About 1870 |
| JIAKUCHIU | About 1840 | TOYOHARU | 1760-1780 |
| KIKAKU | | TOYOHIRO | 1723-1828 |
| KIOCHIKA | About 1880 | TOYOKUNI I. | 1777-1825 |
| KIYONAGA | 1742-1815 | TOYOKUNI II. | 1789 |
| KIYONOBU | 1664-1729 | TOYONOBU | 1711-1785 |
| KONSAI | About 1840 | TSUKIMARO | 1810 |
| KORIUSAI | 1740-1782 | UTAMARO | 1753-1806 |
| KUNINAGA | 1742-1815 | YEISEN | 1790-1840 |
| KUNISADA | 1786-1865 | YEISHI | 1750-1815 |
| KUNIYOSHI | 1798-1861 | YEISHIN | 1780 |
| MASANOBU | 1685-1764 | YEIZAN | 1800-1829 |
| SADAKAGE | About 1850 | YOSHIKUNI | 1830 |
| SEKIJO | 1790-1810 | YOSHINOBU | 1810 |
| SEKKO | 1815 | YOSHITOSHI | 1810 |
| SETTAN | | ZESHIN | |
| SETTEI | | | |

# JAPANESE COLOR PRINTS

## Genuine original issues, carefully selected

### HIROSHIGE.

1. SHINAGAWA. A "blue print" from the "100 Views," with flight of birds against sunset clouds. Note oxidization at upper border.
2. FOUR UNDIVIDED VIEWS, Rocky Coast, Sparrow in a storm, crawfish and flowers.
3. NIPPORI. The "cherry blossom" print from the "100 Views."
4. FESTIVAL BOAT AT ASAKUSA. A print of daring composition.
5. TOTSUYA. Village street with large horse in brown on a grey ground.
6. AKASAKA. A Procession over the dike. "Hundred Views."
7. USHIMA. A print from the "100 Views," showing a Daimio in procession with attendants.
8. UYENO PARK, from the "100 Views," the ladies gathered under their umbrellas like a bunch of flowers.
9. BRIDGE AT TWILIGHT, flooded with grey and yellow tones over which creeps pink fog. From the "100 Views."
   These early yellow tones are very scarce.

### FAN PRINTS BY KUNISADA.

**Shaped, printed in color and ready for mounting on unfolding fans.**

10. UCHIWA; seen at night, carrying a tray with sake, the young girl turns to the left. Finely printed, particularly the hair.
11. ORIGINAL FAN PRINT BY KUNISADA. Young girl with bamboo fish pole who has caught a crab.
12. DRYING FABRIC IN THE WIND. Charming fan print by Kunisada.
13. GIRL READY FOR THE SLEEPING NET. Note the perfect registration of the subdued coloring. Very fine original fan print by Kunisada.

TOYOKUNI II.

14. DAIMIO AND COURT LADY CONVERSING. Showing Palace interior, from the "Lord Genji series."

15. DAIMIO PLAYING "GO BAN." From the Lord Genji series.

16. MUSICAL PARTY BOATING IN AUTUMN. From the "Lord Genji Series."

17. DAIMIO AND HIS TRAVELLING CARRIAGE, on the shore, the party are resting and admiring the view.

18. COURT SCENE with six figures.

19. COURT LADY PREPARING TO RECEIVE A VISITOR.

20. THREE LADIES OF THE COURT, landscape with stream seen beyond the Verandah.

21. LADY PLAYING THE KOTO, by Moonlight.

22. LADY WRITING A LETTER, outside rice-pickers are at work.

23. COURT LADY READING A LETTER, she is resting on cushions beyond a bamboo screen.

24. COURT LADY RECEIVING A SUBJECT. From the "Genji series."

25. BOATING IN WINTER. The blue water in contrast to the snowy banks, the green pines seen covered with snow.

26. MONKEY IN A PERSIMMON TREE. Interesting three-color chuban, with seal.

HIROSHIGE.

27. CROUCHING TIGER IN THE SNOW. A "blue" print of fine tone, overhead snow drifts from the laden bamboo branches.

UTAMARO.

28. BOY AS A FROG. Very interesting early coloring in this chuban.

TSUKIMARO.

29. CUCKOO FLYING AGAINST THE MOON, floating up from a bank of clouds. Chuban in black and white.

TOYOKUNI II.

30. GIRL IN BLUE, just from the bath.

YEIZAN KWA CHO.

31. SPARROW PERCHED ON A PEONY BUSH. Monochrome, with very rich use of black.

32. YOUNG GIRL IN SOFT BLACK, with yellow obi, seated on the shore of a stream reading. Broadside.

33. THREE GIRLS EN PROMENADE. Rustic fence with hills in green and palest yellow form an effective background.

34. GIRL SEATED ARRANGING HER HAIR. Note the fine texture, good registration and superb black of her hair repeated in the mirror, mirror case and her obi.

KUNIYOSHI.

35. GIRLS AND MEN CUTTING RICE. Realistic conception from the series of the "100 Poems."

36. UNFOLDING FAN PRINT. Geisha Girl arranging a wreath of flowers, a small boy, kneeling at a distance not to obscure the sweep of her lovely gown, offers her a pipe.

37. CHINESE BOAT UNDER SAIL. Characteristic Kuniyoshi composition.
Chinese subjects are rare and much desired.

38. MOTHER, CHILDREN AND PUPPY BY A STREAM, a delightful landscape effect from the "100 poems."

YOSHITOSHI.

39. CLIFF AND WATERFALL, a monkey springing into the chasm from a chattering group on the rocks.
VERY RARE PRINT.

40. LITHOGRAPH PRINTED IN COLORS, by Jiakuchiu, about 1840. A paroquet perched on Peonies seen beyond a bending tree-trunk, all in the most delicate coloring on a black background.
An unusual and very attractive "kwa-cho."

KIOCHIKA.

41. HEAVY STORM AT NIGHT. A great lightning flash, reflected in the water, Dutch influence.

42. TWILIGHT AT YEDO. European influence.

43. RAINY NIGHT, at the first Japanese railroad station, showing artistic massing of umbrellas.

44. BRIDGE AT REIGANJIMA. Moonlight print.

TOYOHIRO.

45. PANEL IN MONOCHROME. Cuckoo flying over a pine tree in the rain.

### TOYOKUNI II.

46. GIRLS AT THEIR DAILY OCCUPATIONS. Unfolding fan.

### SHUNSHO.

47. LOVERS SURPRISED BY HUNTERS BY NIGHT. Chuban form in illustration of a Poem.

48. DAIMIO AND A LADY MAPLE VIEWING. Chuban form.

49. LADY ENTERTAINING A DAIMIO, tea-service and smoking box brought by an attendant.

50. DAIMIO PRESENTED WITH A BIRD ON A BOUGH, as a sign of Spring. Chuban form.

51. WARRIORS SALUTING A PASSING DAIMIO.

52. COURT NOBLE AND ATTENDANT ADMIRING THE IRIS GARDEN.

### SURIMONO BY HOKUSAI, SHIGENOBU, GAKUTEI, KUNISADA, SHUNMAN, HOKKEI AND HIROSHIGE.

53. SURIMONO BY HOKUSAI. Three carpenters squaring a block, at work under a large tree.

54. NEW YEAR'S FESTIVAL. Surimono by Shigenobu with use of gauffrage.

55. SURIMONO BY GAKUTEI. A family party, details in silver and bronze.

56. THREE KYOTO DANCERS IN MUSHROOM HATS. Surimono in subtle coloring and gauffrage by Shigenobu.

57. MAN UNMASKING TO ADDRESS A GEISHA. Artistic use of black and silver in the coloring. Surimono by Kunisada.

58. SURIMONO BY HOKKEI. Iris blossoms and Despatch box.

59. SURIMONO BY HOKUSAI, signed "Shinsei." Two ladies and a boy at a stone lantern.

The use of delicate coloring by Hokusai in addition to his masterly composition is unsurpassed.

60. SURIMONO BY HOKUSAI signed "Sori." Two lovers playing Go-Ban.

61. A PILE OF LADIES' COMBS. Surimono by Hokusai.

62. COURT LADY ON THE VERANDAH. With small attendant. Surimono by Shunman.

63. LADIES GATHERING PLUM BLOSSOMS. Exquisite little surimono by Hokusai, printed with gold and gauffrage.

64. UYENO HILL AND TEMPLE. Printed in gauffrage and two colors by Hokusai, Surimono.

65. SURIMONO BY SHIGENOBU, teacher of Hokusai, a young Samurai on horseback with attendants pausing to admire Fuji seen in a sky of palest apple green.

66. SURIMONO BY HOKUSAI. Flower arrangement before a kakemono showing Mt. Fuji. Interesting interior and details.

67. SURIMONO BY SHUNSEI OR HOKUSAI. Two ladies, one playing the Samisen.

68. SURIMONO BY HOKUSAI SIGNED "SORI." Girl watching her lover paint a picture.

69. SURIMONO by Hokusai signed "Shinsai." Two ladies lighting a lantern, use of silver and gauffrage with the color.

70. LADIES HAVING TEA ON THE VERANDAH. Surimono by Hokusai.

71. LADY AND ATTENDANT. Printed with gauffrage, bronze and color. Surimono by Hokusai.

72. SURIMONO BY SHIGENOBU. Lady admiring the landscape through a round window, prevailing tone lavender.

73. SHUNMAN SURIMONO. Youth attending a lecture; the jar printed in gold.

74. SHUNMAN SURIMONO. A Court Lady under a trellis shading her eyes to view the coming of Spring.

75. SURIMONO BY HIDENARI, whose period was that of Hokusai. Mother and son celebrating his birthday.

76. SURIMONO BY GAKUTEI. Daimio under a pine approaching a bridge; the distant Pine and red Drum Bridge appearing out of a mist printed in silver; the pattern of his robe and the fog gauffered in gold.

77. MAN STOPPING AN ESCAPING CAT. Surimono by Kunisada.

78. SURIMONO BY HIROSHIGE. Banner wreathed in pink morning-glories dedicated to the Temple, the borders printed in gold bronze, having portrait of a victorious warrior; his costome showing superb use of black.

HIROSHIGE'S SURIMONO ARE ALMOST UNKNOWN.

(See Plate 2.)

79. MAN LEAVING A HOUSE AT NIGHT. Surimono by Sadakage.

80. SURIMONO BY ZESHIN. Still Life, blue and white cups, lacquer box, etc. Zeshin's period was about 1870.

81. SURIMONO BY SHUNMAN. Pile of rice-heads, bark, etc., in color and gauffrage with long poem.

82. TOSAN SURIMONO, about 1870. Field Daisies in a red leather pouch.

83. HOKUSAI SURIMONO. Shears, drawing pad and pouch.

84. SURIMONO SIGNED SHINSAI (HOKUSAI). Goban Board, black and gold lacquer box, etc., finely printed.

85. YEISHIN SURIMONO. Hair ornament, box, etc., printed in gauffrage and color.

86. BIRD AND MISTLETOE BOUGH, printed in gauffrage and color.

87. SHUNMAN SURIMONO. Sun-hat, pouch and pipe printed in silver and color.

88. KEISEI YEISEN. Saddle, Pair of Guards (in gold) and a black and silver pouch.

89. SHUNMAN SURIMONO. Wicker tray, grasses and box, with long poem.

90. HOKKEI SURIMONO. Mother teaching her little son to count; they are seated near a screen, and the details are printed in silver and bronze.

91. KUNISADA SURIMONO. Two actors in a scene; their armor gauffered in gold and silver, finely printed, particularly the robe of the standing man.

92. KEISAI YEISEN SURIMONO. Strong Girl stopping a Wild Boar; Festival banners appear in the mist and Fuji rises in the distance.

93. SURIMONO BY KEISAI YEISEN. New Moon in Spring, Mother and Sons near a ragged old plum tree pink with buds; the Moon and other details exquisitely printed in silver, the whole conception full of the Joy of Spring.

94. SETTAN, Artist of the period of Hiroshige. Two undivided koban, Waterfall and Poem on a black ground.

95. LITHOGRAPH BY HOKKEI. Copy of a Dutch engraving, colored by hand.

96. LITHOGRAPH BY HOKKEI. Companion to the preceding.

Plate 2

No. 78. Hiroshige Surimono.
No. 217. Kiyonaga.
No. 216. Kiyonaga.
No. 222. Yeishi.

YOSHIKUNI.

97. SUMIDA RIVER NIGHT VIEW printed on crepe paper, to give the effect of motion in the water.

SHUNSHI.

98. WOMEN SALT GATHERERS, UNDER PINE TREES. Chuban printed in blues and pale yellow on a grey ground.

TOYOHARU.

99. DAIMIO ENTERING HIS RESIDENCE AT KYOTO. Effect of the rare early yellow, not often found.

100. SAGE SEATED WRITING. Effect of yellow and green.

101. STAGE WITH MANY PLAYERS. Exceedingly interesting for the detail. Broadsheet.

102. FESTIVAL AT SHIBA TEA HOUSE. Koban.

103. LANDSCAPE WITH FUJI. Broadsheet landscape and a very fine example of artistic composition.

104. OSAKA DANCING. She wears an apricot colored gown with delicate blue border. Late impression.

SEKIJO.

105. GOMPACHI AND HANAMURASAKI. Looking over his shoulder she reads a letter with him; they are seen at half length.
(See Plate 4.)

UTAMARO.

106. TWO COURTESANS DISCUSSING AN APPROACHING VISITOR. Subtle use of apricot shades and black; the blossoms of the Wistaria under which they stand oxidized with age.

107. GEISHA GIRL IN BLACK, bordered with cherry color; she is seated reading.

108. FLOWER ARRANGEMENT. Black and white chuban.
These prints are among Utamaro's most delicate conceptions.

109. UTAMARO KWA-CHO. Sparrow darting down to a cluster of Iris Blossoms. Black and tint.

110. THREE LADIES LOOKING AT FABRICS. Early Koban.

111. UTAMARO KEY BLOCK. Broadside. A large Falcon tied to a Perch.

112. UTAMARO KEY BLOCK. Happy Ebisu with rod and the fish he has just caught.

113. A STORK IN FLIGHT, THROUGH PINE BRANCHES.
No better example could be secured of harmonious composition of line and the sweeping grace characteristic of Utamaro at his best. RARE KEY BLOCK.
(See Frontispiece.)

114. RONIN READING, his mistress on the Balcony above him reads his letter by the reflection in her mirror. Act VII.

115. TWO LADIES AT A CHRYSANTHEMUM FESTIVAL. Charming little koban by Utamaro AND VERY RARE.

116. TIGER DRINKING UNDER A PINE; the tiger in a tawny yellow against monochrome printing in black. Upright.

117. MAID CARRYING A KOTO, accompanying an unwilling little girl to her Music Lesson.

118. FORTUNE TELLER AND THE MONKEY. Printed in black and old blue after Matahei the oldest ukiyoye printer.

119. WIFE OF A MERCHANT DRESSING HER HAIR; she is seen at bust length.

120. TWO GIRLS SEEN AT HALF LENGTH. Fine condition, registration and coloring.

121. TWO LADIES SEEN AT BUST LENGTH. Toned with age.

122. BLACK AND WHITE PANEL BY UTAMARO. Falcon perched on a pine tree.

123. LARGE HEAD OF A COURTESAN, holding a fan.
Printed on silk, a most unusual form in which to find an Utamaro print; the fan showing a village on the coast.

124. TWO LOVERS AND A LITTLE ATTENDANT. Her robes of sweeping violet edged with cherry color. Fine condition.

125. THREE GIRLS AT THE BELL SHAPED WINDOW OF A PALACE. Characteristic Utamaro grace and effective use of black.

126. GIRLS WITH SAMISEN AND KOTO, in the foreground a kneeling girl in black lights an ando.

127. LARGE HEAD OF A COURTESAN HOLDING A FAN. Rare example of Utamaro's composition.

128. OSAN AND MOHEI. Famous lovers, seen at half length. Osan was the famous beauty, who, it will be remembered needed an ox on which to carry her daily love letters.
(See Plate 4.)

129. LOVERS EMBRACING AT A WINDOW. The kneeling figure of a girl leaning forward with her arms on her lover's shoulders; a fine example of Utamaro's grace of line.
(See Plate 4.)

130. DIPTYCH. PASSING BOAT WITH FOUR GIRLS AND TWO MEN PARTLY SEEN THROUGH A FISHING NET. A triumph of wood-block printing.

### SETTEI, About 1840.

131. FAN PRINT, showing workmen transplanting Cherry Trees for the Blossom Festival.

### KIKAKU.

132. FAN PRINT, artistic composition with Lantern and poem.

### SEKKO.

133. FAN PRINT, with Poem and Pine, etc.

### KONSAI, About 1840.

134. FAN PRINT WITH GAY STREET SCENE.

### YOSHINOBU.

135. FAN PRINT, with shop selling lanterns, Ando, etc.

136. FAN PRINT BY ZESHIN. Tea-house balcony with lanterns.

137. UNDIVIDED PRINTS BY FUMINOBU. Knot-hole in a Cherry Tree, poem on black ground, mist.

138. NARROW PANEL BY HOITSU. Full Moon seen through Bamboo stalks, Two-color and black.

139. FIRE PRINT BY YOSHINOBU. Fire on the Sumida River, printed on crepe paper.

### HOKUSAI.

**Prints from the small Tokaido in the original coloring.**

140. MARIKO STATION. Unloading bales of rice from a horse.

141. HAMAMATSU. Two girls on the shore.

142. FUJISAWA. Laden oxen on the bank, Mt. Fuji white across the rising tide.

143. HODOGAYA. Travellers meeting near the Salt huts.

### COMPLETE SET OF HOKUSAI'S SMALLEST TOKAIDO.

**In the original coloring, and now sought for as are those of broadsheet size.**

144. NIHONBASHI. Quarreling fishermen on the bridge.

145. SHINAGAWA. Girls drying tea-leaves.

146. ROKUKO FERRY BOAT, carrying horse, rider and coolies.

147. KANAGAWA. Two Ladies admiring the distant view.

148. KAWASAKI. Girl washing cloth, assisted by a man.

149. HODOGAYA. Coolie cleaning a horse.

150. TOTSUKA. Lady at a doorway stopping two passing travellers. Charming little print.

151. SHIRATSUKA. Workmen resting and smoking.

152. FUJISAWA. Two girls and a Coolie entering Temple.

153. ODAWARA. TWO GIRLS NEAR A LARGE TRAVELLING BOX. Delightful composition.

154. OISO. Two ladies, travelling, watching a boy with a large stone.

155. MISHIMA. Two boys on Oxen in the mist, as attractive as the "Mist at Mishima" of the larger Tokaido.

156. HAKONE. Travellers in Kago and on horseback passing the inlet.

157. NUMIDZU. Two small boys with loaded baskets.

158. HARA. White Fuji seen by two coolies under a pine.

159. YUI SALT GATHERERS, at work near their huts.

160. YOSHIMA. Girl and two men at work.

161. KAMBARA IN SUMMER. Fishermen pulling in nets.

162. SHONO. Girl tying a bundle, her companion lighting an Andon.

163. ISHIYAKUSHI. Traveller in purple drinking from a wayside well. A favorite print of the series.

164. YOKKAICHI. Two girls carried in baskets on a horse, stopping with the coolie at a Temple Lantern. Very charming print.

165. KUWANA. Girls with baskets of Awabi.

166. MIYA, with a little boat drifting at the landing near the castle.

167. NARUMA. Little boy playing with his mother.

168. NARUMA. Another view with two ladies, one in blue examining fabric.

169. CHIFURI. A lonely traveller approaching a guide post under ragged pine trees.

170. OKAZAKI. The Temple in a pink mist, mountain in the distance.

171. FUJIKAWA. Travellers on horseback approaching the bridge.

172. OKASAKA. Lady at work, her little son playing near.

173. JIOU. Girl dressing her hair before a Dressing Table of black lacquer.

174. FUTAKAWA. Lady Traveller resting.

175. SHIROSUGA. Lady directing a servant.

176. ARAI. Three Travellers on a hill beside the sea.

177. MAISAKA. Two sail boats coming to anchor.

178. MITSUKE. Travellers resting on the verandah.

179. HAMAMATSU. Ragged Pines on the shore, seen at a great distance.

180. FUKUROI. Girl offering sake to happy traveller who is resting a heavily loaded horse.

181. KAKEGAWA. Two girls working with bales of silk.

## DRAWINGS BY HOKUSAI.

182. SEATED MAN WITH FAN, Rabbit and Drum, Seated Man with Gourd Bottle. On one broadsheet of thin Japan paper.

183. DRAWING BY HOKUSAI. Two men, one reclining and the other playing the Samisen.

184. HOKUSAI DRAWING. Woman with a baby, man at flower arrangement. On one sheet of thin Japan paper.

185. HOKUSAI DRAWING. Woman quarrelling with a man over food, seated man.

## PICTURES FOR A CHINESE STORY BY HOKUSAI.

186. CROUCHING TIGER watching a Traveller read a tablet. Diptych of chuban form.

187. SNOW LANDSCAPE. Lovely diptych, chuban form.

188. HUNTING IN THE MOUNTAINS. Hokusai chuban diptych.

189. EVENING MOONRISE IN THE MOUNTAINS. Similar.

190. FLOWERS IN A STRAW BASKET, on a blue background. Exquisite Flower arrangement.

191. CHUBAN DIPTYCH BY HOKUSAI. Traveller on horseback with guide approaching a village.

192. WATERFALL IN A SNOWY LANDSCAPE. Chuban diptych.

193. FLOWER ARRANGEMENT with Morning Glories of a heavenly blue.

194. CHINESE LANDSCAPE. Boy on an Ox playing the flute. Chuban diptych.

195. LATE SUMMER LANDSCAPE BY HOKUSAI. With sea and mountains.

196. WILD GEESE IN THE REEDS. Faintly tinted kwa-cho in chuban diptych form.
The "kwa-cho" of Hokusai are his most desirable prints.

197. DRUM BRIDGE AT TWILIGHT WITH RISING MOON. A "blue" print.

198. DOWNFALL OF THE BOASTER. CHINESE ANECDOTE. A strategic retreat before a Tiger and a Giant Snake.

199. BRIDGE AND SNOW LANDSCAPE BY HOKUSAI. Chuban diptych.

PRINTS FROM THE "BRIDGE," "FUJI," "100 POEMS."

200. "36 VIEWS OF FUJI." Pilgrims ascending the mountain. A rare print of the series, but time worn.

201. "FAMOUS BRIDGE SERIES." Men and horses on the bridge.

202. "100 POEMS" SERIES. Mountain side Mill with rushing stream, two coolies struggle under a pole with loaded baskets.

203. SETTSUGEKKI. "Snow Moon and Cherry" series. The lovely Cherry blossom print of Hokusai from this series, the travellers in the foreground seen against the Temple almost hidden by the mass of blossoms in gauffrage.

204. SETTSUGEKKI. The "Moonlight" print from this lovely series; there is some oxidization and a few repairs in the sky.

205. HOKUSAI DRAWING IN COLOR. Falcon leaning forward from his perch on an old branch.

206. "100 POEMS SERIES." Mt. Fuji, rising grey and lonely in a twilight sky seen by travellers on the steep hillside path against which waves are dashing. Famous original from this series.

207. "36 VIEWS OF FUJI." Fuji seen under the huge timber which the workman saws. A print of autumn coloring in greens and yellows the black smoke of their fire rising into thinner grey and yellow tones, printed in gauffrage.

208. "36 VIEWS OF FUJI." Fuji admired by a party of travellers across the tops of a giant and far-spreading Pine Tree.

209. "36 VIEWS OF FUJI." FUJI SEEN UNDER THE TORII AT LOW TIDE, with awabi gatherers at work. A noted and rare print from the series.

210. "36 VIEWS OF FUJI." Mt. Fuji seen across the mist from the cornice of a Temple. One of the best known "blue prints" of Hokusai.

211. "36 VIEWS OF FUJI." Cooper at work on a Giant Barrel which frames distant sacred mountain rising from a grove of trees.

212. "36 VIEWS OF FUJI." Mt. Fuji seen by the workmen on the roof of Surugatsu Temple at Yedo, two kites in the air above.

213. "36 VIEWS OF FUJI." Fuji seen from Seijio near Yedo, by a procession passing down the village street.

214. "100 POEMS SERIES." Coolies carrying cloth for drying which they have just washed in the stream, which passengers and coolies are fording.

(See Frontispiece.)

215. "FAMOUS BRIDGE SERIES." Yatsuhashi, the winding bridge across the rice-marshes.

FINE IMPRESSION AND A CELEBRATED PRINT.

(See Frontispiece.)

## KIYONAGA.

216. COURTESAN SHOWING A FESTIVAL BANNER TO HER COMPANION. Fine and rare print of chuban form.

(See Plate 2.)

217. TWO LADIES AND A BOY WALKING IN SPRING. The boy carries on his shoulder the branch they have broken from the Cherry Tree.

(See Plate 2.)

218. LADIES RECEIVING A GUEST. A distinguished broadsheet by Kiyonaga.

## SHIGEMASA.

219. BOY WITH ROD AND GIANT CARP. A print of noble lines, some repairs to margins.

SHUNYEI.

220. LADY HOODED IN BLACK SEEKING ADMITTANCE. She arouses a yawning attendant who points to the interior with two men at work.

SHUNSHO.

221. LADY TRAVELLING WITH HER MAID admiring Cherry blossoms.

YEISHI

222. YOUNG LORD AND TWO COURT LADIES. Exeellent composition and grace with delieate eoloring.

(See Plate 2.)

TOYOKUNI I.

223. HOSOYE PRINT OF AN ACTOR, in mnlberry and oxidized blues, bordered with apricot.

Rare example.

(See Plate 3.)

SHUNKO.

224. MAN DANCING AT RICE HARVEST. Hosoye form on a yellow ground.

KIYONOBU.

225. LACQUER PRINT BY THIS RARE EARLY MASTER. Lady holding an umbrella leads a little boy by the hand. Hosoye form of early coloring.

TOYONOBU

226. COURTESAN UNATTENDED. Hosoye form, but not a first impression.

SHUNSHO.

227. HOSOYE FORM, showing a Courtesan reading a letter, seen against a butterfly and Iris screen.

228. LADY AND HER CHILDREN ADMIRING BUTTERFLIES, the little girl framed in the doorway is a pietnresque figure.

SHUNCHO.

229. BROADSHEET ON A YELLOW GROUND. Three ladies and an attendant at market, one of the ladies stoops to tie her stocking.

YEISHI.

230. DAIMIO SEATED. Two ladies bring his sword and accoutrements. Charming grouping and coloring.

231. COURTESAN SEATED, with flowing hair; she wears a loose purple (faded) robe and is see against a yellow screen, the smoke blown from her pipe printed in gauffrage.

(See Plate 4.)

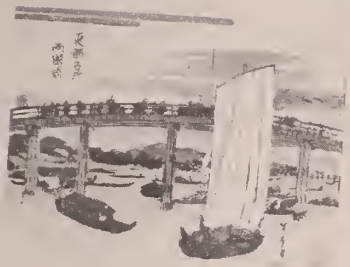

Plate 3

No. 377. Harunobu.
No. 376. Harunobu.

No. 223. Toyokuni.
No. 315. Hiroshige.

## KUNINAGA.

232. YOKKAICHI TEMPLE GROUNDS. Koban print of distinct charm.

233. FORDING A STREAM ON THE TOKAIDO ROAD. Koban form.

234. FUJISAWA ON THE TOKAIDO ROAD. Koban print.

235. IJIRI, from the small Tokaido series.

236. YOSHIDA. The long bridge. Koban form.

237. SEKI. Travellers in the grounds.

238. ARAI. A seaside station on the Tokaido.

239. FUJII. Two travellers approach the Temple.

240. KUSATSU. A delightful small yellow print.

241. MARIKO. Verandah with travellers eating.

242. KAKEGAWA. Women weaving cloth and matting.

243. SHINAGAWA. Groups of people on the street.

244. ISHIBE. Inn, travellers, coolies, etc.

245. FUTAKAWA. Lovely little Cherry blossom print.

246. SAKANOSHITA. Warehouse, with laden horse led by a coolie.

247. TOTSUKA. Traveller on horseback passing the Torii.

248. MAP BY HOKUSAI. Relief map in colors of the entire Tokaido Road from Yedo to Tokio, drawn on a double broadsheet, dominated by Fuji, and suggestion of Rising Sun in the mist.

249. LARGE KAKEMONO BY YOSHITOSHI, about 1870. Buddhist Priest annoyed by a Spirit of Evil approached by an Angel bearing a Lotus. The floating clouds on which she descends in gauffrage of fine printing against the blue waterfall background.

## OKAMURA MASANOBU.

250. COURTESAN AND ATTENDANT, with a basket of Peonies. Key-block printed in one-color (carmine) on a sheet of extra size.
VERY RARE EXAMPLE both in size and coloring: the figures which are exceedingly graceful are seen at full length.

## SECOND SESSION, Lots 251-502

Hiroshige's Small Tokaido, Prints from the Marusei Tokaido, Koriusai, Harunobu, etc.; Old Fans, Chinese and Thibetan Paintings, Stencils

### HIROSHIGE'S SMALL TOKAIDO.

**These prints are the Chuban, or "half-blocks," are in exceedingly fine condition, and fresh, clear impressions. Brief descriptions only are given, but it is safe to say that rarely has a more choice set of these prints been offered here in recent years.**

251. ARAI. Three boats with billowing sails anchored in rippling blue waves.
252. KANAGAWA. SHORE PATH, with white sailed boats setting in to the harbor.
253. YOSHIDA. Red bridge to the left, and a Temple in a distant grove.
254. KANAWA. Many travellers approaching the Ford.
255. THE BRIDGE AT OKASAKE, high above the River.
256. YOSHIWARA, the pine tree path leading to Mt. Fuji.
257. CHIRIFU, with Inns and travellers.
258. THE CLIFF PATH AT OKABE.
259. KAMEYAMA. Temple entrance, stone walls and old tree.
260. TOTSUKA AT TWILIGHT.
261. OKABE with the cliff path, variation in coloring.
262. NIHON BASHI AT NIGHT. Note the grain of the wood block.
263. IJIRI, with a grey Fuji rising from the mist.
264. THE LONG BRIDGE AT YOSHIDA, the Temple in the grove beyond.
265. WIND WORN PINES AT OKITSU on the shore.
266. INN WITH YELLOW ROOF AT FUCHIU.

267. THE FORD AT ODAWARA, beyond dark mountains rising from mist covered forest.

268. TRAVELLERS ARRIVING AT SHONO.

269. MOUNTAIN STATION OF FUJIKAWA, the picturesque yellow thatched cottages line the hillside path.

270. HARA. A picturesque and well known view of Sacred Fuji, grey in the twilight.

271. FERRYING THE RIVER AT KAWASAKI. Blue print with black and purple shadows.

272. TRAVELLERS ON THE BRIDGE leading to Kyoto.

273. CRESCENT MOON BEHIND BARE BRANCHES AT AKASAKE. Lantern bearers light the late travellers.

274. MISHIMA, with little houses and green hills dominated by white Fuji.

275. KAMBARA, the River view, the round hills beyond.

276. CLIFF AT UYE, with rising blue waves.

277. COOLIES WADING THE RIVER AT FUJIYE.

278. BOATS PUTTING IN TO MAISAKA under the dark cliff.

279. TWILIGHT AT SHINAGAWA. The many fishing boats with sails lowered for the night.

280. THE ROUND TOP MOUNTAIN AT HIRATSUKA.

281. GIANT PINES LEADING TO MT. FUJI AT YOSHIWARA.

282. SHORESIDE STREET AT NARUMI, many people passing.

283. DISTANT FORD AT KANAYA, a beautiful twilight print.

284. SWIFT CURRENT AT MITSUKI, hard work to pole the boats.

285. OISO, loaded coolies on the shore path.

286. BOAT LANDING AT OTSU. Late afternoon.

287. RICE FIELDS AT CHIRIFU, horses feeding.

288. KUSATSU, the stream is narrow and the people are wading.

289. KAMEGAWA. Travellers arriving when quite dark.

### 100 VIEWS OF YEDO.

290. SPRING AT KASUGAYAMA. One of the finest compositions of this upright series.

291. TEMPLE OF ZOJIOJI, approached by a bridge.

292. SHINAGAWA BAY. Hiroshige is at his best in this blue print, with flight of distant birds toward Mt. Fuji rising from sunset clouds.

### SIX TAMAGAWA SERIES.

293. LADY WITH WOODEN BUCKET near the stream. Very scarce series.

294. DAIMIO ADMIRING THE MOON'S REFLECTION. Upright.

295. YOUNG SAMURAI CROSSING THE RIVER. From the "Six Tamagawa Series."

296. LADY TRAVELLER RESTING UNDER GIANT PINE. From the "Six Tamagawa Series."

297. SIX TAMAGAWA SERIES. Maid beating cloth by moonlight. A charming blue and grey print.

298. MAID WASHING CLOTH, near a large weeping willow tree.
The final print needed to complete the scarce "six Tamagawa series."

### FAN SERIES OF THE "TOTO MEISHO."

299. MAID SERVING TEA FOLLOWED BY A PUPPY. From the unfolding fan series.

300. BLUE FAN PRINT FROM THE SHOKOKU MEISHO. A valuable example of Hiroshige's use of blue as a groundwork.

301. CLIFFS AND WAVES at Ichiko. Upright print in fine color from the "64 Provinces."

302. UNCUT PRINTS OF HIROSHIGE. Mushroom, Peony on a Fan, etc.

### HIROSHIGE'S TOKAIDO.

**The oblong set published by Marusei, celebrated as the best printing of the issues.**

303. TOTSUKA. Hillside path to left, where travellers view Fuji at the extreme right of the print.

304. MARIKO. The typical springtime print from the Marusei Tokaido set by Hiroshige.

305. RAPIDS AT NARUTO, the chuban or half-block and a fine impression of a famous print from the "68 Views."

306. SNOW AT MARIKO. VERY RARE. One of Hiroshige's noted landscapes, the little village in the foothills deep in snow. Chuban form.

307. SHOWER AT TSUCHIYAMA. Rare chuban "rain print" by Hiroshige.

308. TRAVELLERS RESTING AT HAMAMATSU. Night on the river, the smoke rising against a dark sky.

309. STORM AT IJIRI. A driving rain pelts the passengers on the arched bridge.

310. HURRICANE AT TSUCHIYAMA. Swift stream and beating storm in a rare composition by Hiroshige.

311. CHIRIFU FROM THE MARUSEI "TOKAIDO SERIES." Coolies carrying loads under large trees. Printed with the accuracy for which this Marusei set is celebrated.

312. RAIN ON NIHONBASHI. Travellers raise umbrellas, and Mt. Fuji in a grey mist.

313. KARASAKI PINE IN RAIN, from the small series of Views of Lake Biwa."

314. "12 FAMOUS VIEWS OF YEDO," the Koban series, and a gem of a little blue print.

315. RYOGOKU BRIDGE AND SAIL BOAT. From the oblong "Toto Meisho," and very scarce.

(See Plate 3.)

316. TSUKUDASHIMA, another rare "shipping" print from the Toto Meisho.

317. MAPLE SEASON AT ZUKAI, on the Takino River. Upright print of charming yellow from the Yedo Meisho.

318. RAGGED PINES ON THE SHORE AT HAMAMATSU. From the "53 Zukai."

Very rare upright print, seldom found in good condition.

319. HAGI FLOWERS AND BLUE STREAM. Shaped print, scarce original.

320. VIEW OF OJI. In the original coloring of the first "Yedo Komei Zukai."

VERY RARE PRINT FROM THE OBLONG SERIES.

321. BEACH AT SUSAKI. A fine blue print from the "Toto Meisho" in the genuine original coloring.

322. TEMPLE AT ZOJIOJI, oblong print from the "Toto Meisho," seldom found in the original restrained coloring.

323. "NIHON BASHI IN SNOW." A famous snow and bridge print, much liked, from the oblong "Yedo Meisho."

324. ENTRANCE TO FUKAGAWA TEMPLE. Oblong print from the "Toto Meisho," in fine original coloring.

325. YEISEN LANDSCAPE FROM THE KISOKAIDO. Itabashi Station.

This was a series done in combination by Hiroshige and Yeisen. The Yeisen landscapes here are among the most desirable of the series.

## TOYOKUNI II.

**A series of Chuban Prints representing the various adventures of a Daimio of the Genji family, who came into power in Japan about the Twelfth Century.**

326. COURT LADY RECEIVING A GUEST, who has just arrived in a Kago drawn by a black ox.

327. DAIMIO ADMIRING MOONRISE ON THE SHORE. With three attendants he has stopped under an old Pine Tree.

328. MOUNTAIN TEAHOUSE VERANDAH, with travellers admiring the view.

329. DAIMIO ON UPPER VERANDAH, viewing running stream.

330. TWO DAIMIOS IN THEIR MEN DRAWN CARRIAGES meeting on the road.

331. DAIMIO AND HIS FAMILY on the Verandah.

332. COURT LADY ENTERTAINING A VISITOR. Interesting interior.

333. TRAVELLERS CARRIAGE DRAWN BY A BLACK OX, halted at the Barrier.

334. DAIMIO VISITING A COURT LADY.

335. DAIMIO AND ATTENDANTS, he is mounted on horseback and has just crossed a bridge.

336. THREE COURT LADIES AND A DAIMIO admiring Autumn coloring from the Verandah.

337. GARDEN SCENE WITH DAIMIO AND COURT LADY.

338. PLEASURE BOAT ON A BLUE SEA.

339. TEMPLE WITH FOUR COURT LADIES KNEELING.

340. DAIMIO DEPARTING; note the deer in the landscape, an animal rarely depicted by the Japanese.

341. COURT LADY ADMIRING PLUM BLOSSOMS IN SPRING.

342. DAIMIO PLAYING BALL, under a Cherry Tree.

343. TWO LOVERS STANDING ON THE VERANDAH.

344. SUDDEN WIND IN PALACE. Rare view of motion in Japanese Art in the fluttering of the curtains, the women's garments blown back, etc.

345. DAIMIO PLAYING THE KOTO TO A LADY.
This print closes the interesting and well printed series of the Adventures of the Genji Family.

## KUNINAGA.

**The "53 Views of the Tokaido Road" in a series of koban prints, in delicate coloring and unusually good composition.**

346. MIZOKUCHI. Traveller leading a horse arriving at an Inn.

347. INN AT GIOYA, travellers resting.

348. OCEAN VIEW AT KUMITSU. One of the loveliest little prints of the series.

349. FUCHIU. Travellers seated smoking, coolie outside holding a horse.

350. LADIES SHOPPING AT FUJIKAWA.

351. SHIRASUGA. Traveller on horseback passing an Inn.

352. OKABE STATION. A well-loaded traveller on the road.

353. ENTRANCE TO TSUCHIYAMA TEMPLE. Cherry blossom season.

354. CHIFURI. A very attractive little print showing a Horse Fair.

355. HAMAMATSU. Two coolies carrying a large yellow box.

356. TRAVELLERS ADMIRE FUJI, seen across the water, rising from pink clouds.

357. SHIMADA FORD.

358. YOSHIWARA, court of the village.

359. FERRY AT MITSUKI. Boat loaded with passengers ferried by an old man.

360. THE BLUE BAY AT SAKANAWA. Charming composition in this small print.

361. KAMBARA WITH CHERRY TREES IN BLOSSOM. The shore of the blue water rich with the pink of the blooms.

362. MEN DRIVING AN OX ACROSS THE STREAM AT SHONO.

363. VILLAGE STREET AT ODAWARA.

364. LADIES SHOPPING AT OTSU.

365. NARUMI. Girls drying cloth. A very attractive small print.

366. ISHIYAKUSHI. The Temple Entrance in Cherry blossom time.

367. NUMADZU. Lady travelling on horseback led by a guide approaching the station.

368. TWO MEN WADING THE RIVER AT HIRATSUKE.

369. KANAGAWA. A lovely little sea and shore view.

370. NIHON BASHI IN A DEEP PINK FOG. People crowding in the foreground, and Fuji appearing above the mist.

371. OISO with the stone that cries at midnight.

372. HODOGAWA. Mt. Fuji and sunset seen through Pine Branches. Very attractive composition.

373. TRAVELLERS REACHING THE LITTLE BRIDGE AT MISHIMA.

374. KAWASAKI FERRY BOAT. One of the most attractive prints of the series.

This print ends the small Tokaido series, a rare and charming little set when in the original fresh coloring and in good condition as described.

### KORIUSAI.

375. TWO GIRLS DRAWING IN A NET, one stands in a boat at the landing.

### HARUNOBU.

376. BEAUTIFUL COURTESAN SENDING A POEM, which she is handing to a little maid attendant.

(See Plate 3.)

377. TWO LOVERS RECLINING DRINKING SAKE. Very finely printed Harunobu, in good condition.

(See Plate 3.)

378. DRESSING THE BRIDE. Late impression with the pattern of the white robe in gauffrage.

Plate 4

No. 129. Utamaro.
No. 105. Sekijo.

No. 128. Utamaro.
No. 231. Yeishi.

## PRINT ALBUMS, JAPANESE FASHION.

379. PRINT ALBUM FOR 14 UPRIGHT PRINTS. Mounted in Japanese blue and gold brocade, the edges gilt.
Could also be used for broad sheets.

380. PRINT ALBUM FOR 16 OBLONG PRINTS. Mounted in Japanese golden brown brocade, the edges gilt.

381. ALBUM FOR 14 KAKEMONO, or Pillar Prints, iridescent blue brocade in a butterfly pattern, the edges gilt.

382. PRINT ALBUM FOR 14 UPRIGHT PRINTS. Dull green brocade.

383. PRINT ALBUM FOR 26 OBLONG PRINTS. In dull green brocade similar, but opening both ways.

384. ALBUM FOR 26 KAKEMONO, or Pillar Prints, Japanese blue brocade in a pattern of waving grasses, opening both ways.

## FAN PRINTING OF THE KANO SCHOOL
### of the Eighteenth Century.

385. OLD FOLDING FAN. Painted with an old Plum Tree in Blossom against gold clouds, in the foreground the Bamboo leaves are black tipped with gold.
GENUINE OLD EXAMPLE in good condition.

386. HOKUSAI FAN PAINTING on silk bolting cloth or gauze. Mushrooms and Maple leaves in brilliant autumn coloring.

## PAINTINGS.

387. PAINTING OF THE TOSA SCHOOL, 17th Century Boys playing the Drum and Flute under an old Pine Tree. Painting on paper.

388. PAINTING OF THE TOSA SCHOOL. Boys playing, disguised as a great Bear, etc.

## CHINESE PAINTINGS.
### Chien Lung Period.

389. TWO LITTLE CHIN DOGS PLAYING ON AN OLD CHERRY TREE.
Panel painting.

390. CHINESE PAINTING. A brilliant Howo Bird perched on the branch of a tree near pink Peonies. Narrow panel shape. Chien Lung period.

391. CHINESE PAINTING. Stork standing under large Lotus Blossoms. Chien Lung period, panel shape.

## BIRD AND FLOWER PAINTINGS.

392. CHINESE PAINTING OF THE CHIEN LUNG PERIOD. A red-billed white bird perched on a blossoming cherry bough near pink peonies.

393. CHIEN LUNG CHINESE PAINTING of two little Chin dogs resting under an old cherry tree. Panel form.

394. PAIR OF PHEASANTS in a Pine Tree at Moonrise. Chinese painting of the Chien Lung period.

395. HOWO BIRD AND PEONIES. Chinese painting of the Chien Lung period, panel form.

396. LITTLE CHIN DOGS AND CHERRY TREE. Chinese painting of the Chien Lung period. Panel form.

397. PAIR OF CHIN DOGS ON THE ROCKS WITH PEONIES. Finely painted Chinese workmanship of the Chien Lung period.

398. HERON AND LOTUS BLOSSOMS. Chinese painting of the Chien Lung Painting.
Would make a good companion piece to the painting, No. 391.

399. CHINESE PAINTING OF THE CHIEN LUNG PERIOD. Pair of little Chin Dogs with Pink and white Peony Blossoms. Panel form.

400. CHRYSANTHEMUMS WITH LITTLE CHIN DOGS. Chinese painting of the Chien Lung Period. Panel form.

401. CHIN DOGS PLAYING ON THE ROCKS, near an old Cherry Tree in Blossom. Chinese painting of the Chien Lung period.

402. WHITE BIRD WITH RED BILL perched on a Cherry Tree in Blossom. Would make a good companion to No. 392, and a similar painting.

403. CHINESE PAINTING OF THE CHIEN LUNG PERIOD, showing two Chin Dogs playing under a rock with Chrysanthemums and Purple poppies.

404. PAIR OF LYRE BIRDS AMONG THE ROCKS WITH CRIMSON POMEGRANATE BLOSSOMS. Chinese painting of the Chien Lung Period, panel form.

405. THIBETAN MINIATURE PAINTING of Buddha and his disciples, with various scenes. Painted on native canvas.

406. THIBETAN MINIATURE PAINTING. Seated Buddha with disciples in a grove of trees, Buddhistic Angels in the clouds above.

407. THIBETAN MINIATURE PAINTING, similar to the preceding.

408. THIBETAN MINIATURE PAINTING, showing Kwannon, and worshippers, interesting cloud forms, etc.

409. THIBETAN MINIATURE PAINTING, similar to the preceding.

## CHINESE PAINTINGS

### Of the Ming Dynasty, 12th-14th Centuries.

410. SWORD PRACTICE. Very interesting old figure painting.

411. MING PERIOD CHINESE PAINTING. From the Story of the Red Snake.

412. CHINESE PAINTING OF THE MING DYNASTY. Three Young boys at play under a large tree.

413. THE EMPEROR RESTING. Reclining at length on the Imperial Couch the Emperor amuses himself with a small image made in his likeness.

Chinese painting of the Ming Dynasty.

414. EMPEROR ENTERTAINED BY A YOUNG BEAUTY. Very interesting small Chinese Painting of the Ming Dynasty.

415. NOBLEMAN IN HIS GARDEN. Chinese Painting of the Ming Dynasty.

416. CHINESE PAINTING OF THE MING PERIOD. Nobleman attacked by an enemy in the disguise of the "Red Haired Family."

417. BOATMAN APPROACHING THE ROCKS, alarmed by a mythological Monster of the Sea. Small Chinese Painting of the Ming Dynasty.

418. YOUNG PRINCE ATTENDED BY AN OLD MAN BEARING A TRAY. Interesting small Chinese Painting of the Ming Dynasty.

419. CHINESE PAINTING OF THE MING PERIOD. Seated Nobleman conjuring from his fancy a dancer.

420. TWO MEN IN A LANDSCAPE, one seated playing the flute. Small Chinese Painting of the Ming Dynasty.

421. THREE GIRLS ON A VERANDAH. They watch Storks flying to them with the Tea Service; a pretty conceit charmingly presented. Small Chinese Painting of the Ming period.

422. BEAUTY AWAITING A VISIT FROM THE EMPEROR. Small Chinese Painting of the Ming Period.

423. EMPEROR AND YOUNG BEAUTY PLAYING WITH A TOY DOG. Small Chinese Painting of the Ming Period.

424. GARDEN LANDSCAPE WITH YOUNG GIRL AND TWO MEN. Very interesting small Chinese painting of the Ming Dynasty.

425. SMALL MING CHINESE PAINTING. Boy playing with a dog in a landscape.

426. THIBETAN MINIATURE OF BUDDHA. Buddha stands on the naked form of a woman on a Lotus Base, red with wrath and surrounded by flames.
Rare example dating from the late 13th or early 14th century.

427. THIBETAN MINIATURE OF THE EARLY 14TH CENTURY, showing Buddha in iridescent green against the Wheel of Life in the clouds.

428. CHINESE PAINTING SIGNED SAIKI. Family of five people grouped around a table, youth and maiden approaching from below. Sm. folio size. Ming Period.

429. HIGH MANDARIN RECEIVING A PRIEST. Chinese painting signed "Saiki" of the Ming Period.

430. SEVEN PUPILS OF BUDDHISM WITH PRIESTS BEFORE AN ALTAR. Chinese painting similar.

431. TWO GIRLS STUDYING IN A GARDEN, three older persons at a table. Chinese Painting similar.

432. TEA HOUSE INTERIOR, with group of Men and Girls. Chinese Painting from the same series, signed, and dating from the Ming Period.

433. CEREMONIAL FESTIVAL WITH TWELVE PERSONS. Exceedingly interesting painting signed "Saiki" of the Ming Period.

434. EMPEROR ATTENDED RECEIVING A PETITION. Painting signed as the preceding and of the same period.

435. INTERIOR WITH SIX BUDDHISTIC STUDENTS. Chinese painting of the period and signed as the preceding.

436. CHINESE PAINTING AS THE PRECEDING, showing students grouped at a table with service.

437. DEDICATION TO BUDDHA WITH ALTAR FIRES by five Students. Similar to the preceding.

438. DANCING GIRL ENTERTAINING TWO MEN. Landscape and doorway to a house. Chinese painting signed "Saiki" as the preceding of the Ming period.

439. THE EMPEROR ENTERTAINED with Music and Conversation. Chinese painting similar.

440. MOUNTED WARRIOR ATTENDED approaching a Temple. Similar Chinese painting, signed.

441. MANDARIN RECEIVING HIS PUPILS. Chinese painting, as the preceding; signed "Saiki."

442. YOUNG GIRL DREAMING. Chinese Painting of the Ming Period; signed "Saiki."
Note her dream coming out of her mouth.

443. CHINESE PAINTING OF THE MING PERIOD. Seven Court Nobles listening to an Appeal. Interesting detail and color.

444. COMBAT AT NIGHT. Chinese painting of the Ming Period.

445. MAN RECEIVING GUESTS. Chinese painting of the Ming Period.

446. LAME MAN ON CRUTCHES ATTACKED BY FOUR OTHERS. Chinese painting of the Ming Period.

447. MAN ENDEAVORING TO ENTER A HOUSE. Chinese painting of the Ming Period.

448. CHINESE INN WITH SEVEN MEN, painted in gold and color in the Ming Period.

449. MANDARIN IN HIS CHAIR borne by his attendants. Chinese painting of the Ming Period.

450. SLEEPING MAIDEN and approaching intruder. Chinese painting of the Ming Period.

451. CHINESE INTERIOR WITH FIVE MEN. Painting of the Ming Period.

452. MANDARIN DIRECTING A MAN WITH A WHEELBARROW OF FLOWERS. Chinese painting of the Ming Period, and interesting, showing that the homely household help, the wheelbarrow, has not changed greatly since the 14th Century.

## STENCILS.

453. OLD JAPANESE STENCILS. Fine patterns of iris, carnations, etc., with larger patterns of peonies, daisies, and conventional forms. (12)
This and the following lots are the genuine early stencils over 100 years old all containing patterns of careful workmanship and great beauty. They are used under glass in trays and other forms, as decorative panels, mounted in screens, window decorations, etc.

454. TWELVE STENCILS, bold patterns of bats, Passion Flowers, smaller "Flower and Wave," and an open Wistaria pattern of much charm.

455. TWELVE STENCILS in landscape, grasses, serpentine, detached blossoms and other forms.

456. FERNS, WOVEN REEDS, Cherry Blossoms and Waves, and other stencils. (12)

457. PINE BOUGHS AND MIST, Chrysanthemum, "Saw-edge" large leaves and other stencils. (12)

458. TWELVE STENCILS. Forget-me-not, Diamond, woven reeds with detached blossoms, etc. (12)

459. FLOWERS OF VARIOUS PATTERNS, bats, etc. (12 stencils)

460. WATERFALL AND MAPLE BOUGHS in unusual cutting, and other stencils, mainly conventional. (12)

461. TWELVE STENCILS in patterns of grasses blown by the wind. Shokko, ferns, etc. (12)

462. PEONIES, Waves, open chrysanthemums, etc. (12)

463. BAMBOO ON TRELLIS, open "saw," waves, and other large and fine patterns. (12 stencils.)

464. TWELVE STENCILS, Violet Leaves, peony blossoms, Autumn leaves, etc.

465. IRIS ON TRELLIS, Bamboo, Water Grasses, and conventional forms. (12 stencils.)

466. TWELVE STENCILS. Passion Flowers, Cherries, "Flowers in the Mist," and other forms.

467. OPEN PATTERN OF FERNS AND WOVEN GRASSES, leaf forms, lattice and other patterns. (12 stencils.)

468. SIX STENCILS OF MEDIUM SIZE. Morning Glories, Conventional Chrysanthemums, Waves, etc. (6)

469. SIX STENCILS OF PINE BOUGHS and floral forms of unusual beauty.

470. RABBITS MUNCHING GRASS, open pattern of Chrysanthemums and other lovely patterns. (6)

471. SIX WELL SELECTED STENCILS? Medium size, Peonies on the Rocks, Iris, Morning glories on a trellis, etc. (6)

472. CARP AND BAMBOO, Maple Boughs and clouds, etc. (6)

473. PAIR FLYING STORKS, Flying birds in willow branches, flowers floating on a stream, large peonies, etc., unusually choice patterns. (6)

474. SIX STENCILS, Reeds and grasses, Homing Wild Geese, etc. (6)

475. SIX PATTERNS OF BOLD DESIGN, exquisitely cut, including large Chrysanthemums, Maple leaves, etc. (6)

476. CHERRY BOUGHS IN BLOSSOM, Wild Geese over a stormy sea, etc. (6)

477. OPEN PATTERNS OF MORNING GLORIES and Peonies, Butterflies, Conventional Waves and the Sacred Ball, etc. (6)

478. BUTTERFLIES IN THE MIST, Vine and Trellis, Maple Boughs, Lotus and Waves, etc. (6)

479. SIX FINELY SELECTED STENCILS, including Storks and Pine Boughs, butterflies, Lotus, etc. (6)

480. STORKS SEEN AGAINST THE CLOUDS, Butterflies and Grasses, Ferns, large peonies, etc. (6)

481. SIX STENCILS, blossoms on the stream, birds and trellis, Pine Boughs in the mist, etc. (6)

482. CHRYSANTHEMUM AND MAPLE on the Fence, Maple boughs in spring, Small Flowering grasses, etc. (6)

483. THREE EXTRA LARGE STENCILS, Waterfall, fence and vine, etc. (3)

484. BOTAN, Chrysanthemum, and Botan or Peonies in three extra large open patterns. (3)

485. THREE EXTRA LARGE STENCILS, barred pattern with leaves, Small chrysanthemums, etc. (3)

486. IRIS BLOSSOMS AND WATER GRASSES, large lotus and Pine boughs and Clouds in three very artistic patterns of large size.

487. THREE LARGE STENCILS. Seeding Grasses, Waves and Rocks, and a finely cut Botan pattern. (3)

488. CARP AND WATERFALL, with two Flower and vine designs of great charm. (3)

489. THREE STENCILS OF LARGE SIZE, Pendant Willow Boughs, Grasses at the Fence and a barred floral pattern of intricate cutting. (3)

490. SWORD GUARD PATTERN, Small flowering shrub, etc. (3)

491. BAMBOO BOUGHS, Massed flowers, and Verbena against a ring and line pattern. (3)

492. DROOPING MAIDEN'S BOWER, Butterflies and Japanese characters, and large open leaves. (3)

493. TWO LARGE STENCILS. Small blossoms against circles, ovals, etc., and Maiden Hair Ferns. (2)

494. TWO LARGE SPRAYS OF PEONY on a barred background, and halves of the Globe seen in Pine boughs of remarkable cutting. Two large stencils.

495. CARP SWIMMING IN A STREAM, Storks flying in a storm. Two fine and large stencils.

496. TWO LARGE STENCILS OF BOLD PATTERN, large butterflies, and conventional waves and reeds.

497. PENDANT WILLOW BOUGHS with flowers, large leaves in open cutting. Extra size. (2)

498. FLIGHT OF LARGE AND SMALL BUTTERFLIES, Bamboo leaves in large cutting. Extra size. (2)

499. CARP SWIMMING THE WATERFALL, boldly cut and a delicate pattern of butterflies and grasses. Extra large. (2 stencils.)

500. BOUGH OF A TREE, open cutting, and a very skilfully cut stencil of flying fish seen in the water. Extra size. (2)

501. TWO LARGE STENCILS. Peonies and Flying Birds.

502. TWO LARGE STENCILS. Botan or peonies and a watergrass and water pattern. (2)

S. L. PARSONS & CO., INC., Printers, 45 Rose St., New York.

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